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THE
Art and Practice
OF
ETCHING

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Hallén del. & sc.

BOAR HUNTING.

in the Forest of Ardenne.

del. Knauth.

London: Published Nov. 1, 1849, by S. & T. Collier, 34, Abchurch Lane.

1. The first part of the document is a list of the names of the persons who were present at the meeting.

2. The second part of the document is a list of the names of the persons who were absent from the meeting.

3. The third part of the document is a list of the names of the persons who were present at the meeting.

4. The fourth part of the document is a list of the names of the persons who were present at the meeting.

5. The fifth part of the document is a list of the names of the persons who were present at the meeting.

THE
Art and Practice
OF
ETCHING;
WITH
DIRECTIONS FOR OTHER METHODS
OF
LIGHT AND ENTERTAINING
ENGRAVING.

BY
HENRY ALKEN.

London:
S. & J. FULLER,
34 & 35, RATHBONE PLACE,
OXFORD STREET.

1849.



A MANUAL
OF THE
Art and Practice of Etching.

AMONG the various forms of imitative art, which, during the past three centuries, have been practically cultivated or freely patronised by the high-born, the accomplished, and the intellectual, that of Etching has occupied a prominent position, and been cherished with especial regard. Easy of attainment, and of unpretentious nature, it might have been supposed that professional Artists would have held it lightly,—esteeming it more as an amusement for the Amateur than a valuable method of fixing and perpetuating their own conceptions. But such are the intrinsic merits, such the attractions, of this charming

Art, that, ever since its discovery, the greatest painters, as well as the most distinguished engravers, have had recourse to it. The majestic genius of Rubens, of Van Dyck, and of Rembrandt, far from disdaining this art, seized eagerly upon it, as a means of expressing with rapidity and effect, the fleeting creations of their teeming fancy. How many an emotion of pleasure does the connoisseur owe to this Art, seeing that it has preserved to him the thoughts of the Great Masters, which they have not, from want of time or means, been enabled to embody in colour! Contemporaneous with the luminaries already named, there were, and since continuously have been, a host of distinguished artists, Dutch, French, and Italian, who practised Etching, and attained to excellence therein. What it is, and by whom cultivated in our own country, and at the present time, scarcely need be told. The exquisite works of Brandard, Burnett, Willmore, Archer, Colonel Baillie, and Cuitt, and the admirable productions of the Etching Club (a Society which comprises several of the most eminent names in British Art,) are well and deservedly known, and par-

ticularly significant of the estimation in which this most pleasing pursuit is held by the master-spirits of Art amongst us. Enough, however, has been said to prove that, although it may be made simply a means of personal entertainment, and no more, this art is capable of extension to a high degree of perfection; and, as the liking for it grows, the hand acquires experience, and the taste matures,—which are the agreeable results that compensate perseverance,—it is impossible to say that the party who commenced this study merely for the sake of amusement will not continue it from ambition, or, at least, from the love of that praise which is the tribute justly paid to an accomplishment wherein excellence has been achieved.

It may well be supposed, that the example of the great artists of their respective times, was not lost upon the high-born and educated of the countries where Art was most esteemed. Whoever takes the trouble to examine the magnificent collection of Etchings in the Print Room of the British Museum, and the portfolios of those who are curious and learned in this particular, will find a profusion of highly merito-

rious Etchings of great age, which neither bear the initial, cipher, anagram, or name, of any known painter or engraver—and there are few of talent unknown—but on the contrary, exhibit that of someone respecting whom history is altogether silent; or, in occasional instances, that of a person eminent by birth or position, whose known accomplishment identifies the work. By whom then were these numerous specimens of superior Art produced? Not by the lower classes, because they were almost universally ignorant even of the rudest elements of education; they must, therefore, of necessity, have been the productions of the high born and the intellectual, since to these only was access afforded to the study.

Etchings being more enduring than either pencil or water-colour drawings, consequently preserve far better than either, and the work of the plumed Italian gentleman or haughty signora, who fluttered round Lorenzo the Magnificent or Sixtus the Fifth, the gay cavalier and courtly dame of the time of Louis the Fourteenth, still survives to affect us with wonder or pleasure, sometimes with both, proving the truth of the poet's exclamation,

“ A thing of beauty is a joy for ever ! ”

The agreeable Art of Etching, it is well known, has of late been pretty freely cultivated in the highest circles of English society—especially amongst Ladies; and the study is rapidly extending. The recent proceedings for an injunction in the Court of Chancery (though the occasion for them, inasmuch as it was displeasing to Royalty, ought to be, and, indeed, very generally is, sincerely deprecated), have disclosed to the world the example of an illustrious Sovereign and her Royal Consort amusing the small leisure which affairs of State leave at their disposal, with this most entertaining and refined Art. Such an example will not, and should not, be without its effect. To facilitate, and place at every one's command, the means for pursuing this delightful Art, is the object of the present work; and its writer is not without a confident hope that those who, under his guidance, enter upon this study, will, in the end, thank him for assisting them to an accomplishment, which, from the first, will generously repay its exercise, whether it be pursued from a pure love of Art, or for no better purpose than to while away the tedium of a wet day, or of se-

clusion in the country. And this, above all other imitative Arts attainable without professional study and continued application, has one especial and great recommendation, that the party who practices it has the consciousness that when the subject in hand is completed, there is scarcely a limit to the number of copies to be obtained from it. Unlike a pencil or water-colour drawing, unlike a painting in oils, or a work in *marble*, which can only gratify those who at one time examine it, the impressions from an etching may be multiplied by thousands, to grace the portfolios, the albums, and the scrap-books of near and distant relatives and friends, and to awaken reminiscences of the etcher and giver when otherwise they would not arise.

Without further remark in this direction, I proceed to a description of the materials used in etching, and the methods of employing them.

Satisfied that the Art may be carried on without greater inconveniences than painting in oil, or even water-colour drawing, and decidedly less unpleasantly in this respect than the manufacturing of those large *Black Lead Heads*, that so lately were in fashion with

young ladies, I venture to lay down a few rules, which I feel satisfied will facilitate the amateur's progress, and soften those parts of the process which otherwise might be thought disagreeable. Forty years practice in the various methods of engraving, with some natural mechanical genius, may be considered as some qualification for this task. Nor will my endeavours prove less successful from the fact, that during a great portion of that time I have been in the habit of giving lessons in the library, parlour, and drawing-room, by which I must, naturally, have acquired a method of mitigating, and, where practicable, of altogether avoiding, the unpleasant processes of the Art.

In imparting information and in laying down rules I shall make use of as few words as possible. As a premonitory caution, I strongly urge upon the Etcher the necessity that exists for care and method in the use and disposal of the materials.

APPARATUS.

The whole of the apparatus and materials (including the acids in bottles) required may be procured from MESSRS. FULLERS', GALLERY OF FINE ARTS, RATHBONE-PLACE, at a reasonable price. The entire is contained in a box not larger than a music-book, which may be removed, without inconvenience, at a moment's notice. They consist of Copper Plates, etc., Etching Needles, Hand - rest, Etching - ground, Dabber, Oil - rubber, Rotten - stone, Smoking - taper, Engraver's Shade, Bordering Wax, Stopping-out Varnish, Tracing-paper, Aqua-fortis, etc.

ETCHING NEEDLES.

Concerning these, no particular instructions are necessary, as they must be obtained ready made.

COPPER PLATES.

These also must be procured prepared ready for use.

GROUND.

The ground is composed of Asphaltum, Burgundy Pitch, and Bees-wax, but it is best to purchase a ball ready prepared. Should, however, distant residence make that inconvenient, the following instructions will enable any one to make it.

Take equal portions of the above named materials, place them in an earthen pipkin in an oven, (or the hob by the fire will answer the purpose, provided great attention is paid) and melt them. The mass must be kept stirred until well incorporated; any small piece of wood will answer this purpose. When well mixed, it must be poured into a basin of cold water, and when nearly cold should be pressed and rolled with the hand, that all the water may be discharged, then made into a ball.

Procure a piece of worn silk, but be careful it is without holes, double it, place the ball therein, and tie up the ends with pack thread, taking care that the double silk reaches well over the ball. When tied tight, cut off the overplus silk, and let the knot remain for a hand-hold. Be sure that the silk is tight over the ball.

DABBER.

Take another piece of silk, twice the size of the last, double it, place in it a ball of coarse wool well picked out, about the size of a small apple, tie it up in the same way as the ball for the ground, and it is ready for use.

OIL RUBBER.

The next thing necessary is an oil rubber, which is simply a strip of woollen cloth, about two inches wide, rolled up tight, and bound over with pack thread or thin tape. With a sharp knife cut off one end, avoiding the string, so that the surface may be quite flat. This is used for taking out stains or polishing the plate.

ROTTEN STONE.

Procure a piece of fine flannel, rather less than the silk that covers the etching ground ball, double it, place on it a small quantity of rotten stone in powder, which can be procured at any oil shop, which tie up in a bag. A small portion of fine whitening in the lump

should be kept at hand for the sake of cleanliness ; any small box will answer this purpose.

SMOKING TAPER.

Procure a sixpenny wax taper, uncoil it by degrees before the fire until it is all equally pliant: double it up in about six lengths, give it one twist while warm, and turn it a few times before the fire, that the pieces of taper may adhere to each other; melt the wax at one end, so that the wick is exposed; see that all the cotton ends will light freely: care should be taken to extinguish the cotton, or it will revive with the least draught, and may become dangerous.

BORDERING WAX.

This may be obtained ready made, but engravers make it to their own liking. The component parts are three ounces of resin, two ounces of bees-wax, and such a quantity of sweet oil as will soften the mixture to your fancy. Procure an earthen pipkin, place in the bottom a small quantity of sweet oil (*half*

an ounce or more,) add your resin and bees-wax, broken in small pieces; when melted, work the ingredients well together with a stick until thoroughly incorporated, then pour into a basin of cold water; as it gets cold, work it well with the hands by pulling out into lengths and doubling it together again: the more it is worked the better it will be for use. Should it turn out brittle, return it broken to the pipkin, and add more oil; work it well together as before; pour it into water, and work it again with your hands. As it will last many years, take pains to make it to your liking in the first instance.

ENGRAVER'S SHADE.

The next thing required is a shade, which can be made of wire (see plate 1.) Bend it to a half circle, bind it together with waxed string, lay it on tissue paper, cut away all but half an inch round the wire, cover that half inch with paste, and turn it over the wire; when dry, the shade is complete. Fasten a light string to the centre of the half circle, and

suspend it from the window latch when in use. This shade must be placed in a forward position, sloping before your plate (see plate 1,) and the white light it produces will enable you to see the lines made by your etching needle. It is now the real amusement begins. You can work any time you please at the plate, and lay aside without injury to it.

HAND-REST.

Any flat and thin piece of wood will answer this purpose, which is merely to keep the hand clear of the plate whilst at work.

STOPPING OUT VARNISH.

Turpentine varnish I consider superior, for several reasons, to Brunswick black; it will work with more freedom, requires much less trouble to remove, and can be mixed in any quantity required.

TURPENTINE VARNISH.

Break small bits of resin into a phial, cover it over with spirits of turpentine to about twice the height of the resin. Place the bottle, in a small saucepan of water, on the hob near enough to the fire to make and keep the water hot; a cork may be lightly placed in the mouth of the bottle, as the mixture will require to be shaken occasionally.

A small portion of this mixture should be poured into a small pot, with a little lamp black added, to give it colour, and well incorporated. This last is necessary to prevent lumps; it may be done by working the mixture well together with the camel-hair pencil. You have now a good stopping out varnish. With this varnish go over the border or margin of your plate—do this when about to put it away, and the varnish will become hard by being left a night to set.

When inclined to put your plate through the process of biting-in, again go over the margin, using the same brush and mixture. You can always work it up by adding a little turpentine. When it is set so hard that you can place the finger on it without adherence,

it is time to make up your wall or border of wax, to hold the aqua-fortis.

AQUA-FORTIS.

Provide yourself with three half pint bottles having glass stoppers, and two pint earthen jugs with spouts. Then obtain at the chemist's half a pound of nitric acid in a bottle No. 1. Pour into bottle No. 2 rather less than the fourth of the nitre ; pour the bottle three parts full of water ; with a slow action pass it into one of your pint jugs, and back again to the bottle, to unite it well. In bottle No. 3 put one half of the remaining nitre ; water it as before ; see that the nitric acid in bottle No. 1. is well stoppered, and cover it with a piece of old glove.

TRACING, AND TRACING PAPER.

Tracing paper of various qualities may be purchased at any depôt of Arts. But, in case of necessity, very good tracing paper may be made, by saturating

with a camel hair pencil the finest tissue paper with the following mixture:—Half an ounce of the Balsam of Canada to one ounce of the Spirits of Turpentine, shaken well together in a two ounce bottle: it requires no heat. When covered with the mixture, hang the paper on a line to dry: then wash in like manner the other side.

Place your drawing on the tracing board (a piece of soft planed deal,) over it lay the tracing paper, fasten down with the brass headed points, not through the drawing, but close to it, so that the pressure of the brass head secures both the drawing and tracing paper from moving. Go carefully over all the lines of your drawing with an H pencil, occasionally placing a piece of white paper between the drawing and the tracing paper, to ascertain that you have not neglected any part of the lines on the drawing.

TRANSFERRING PAPER.

This is very easily made as follows. Take half a sheet of very fine bank post paper, lay it on a clean

place and rub it well with the scrapings of red chalk; a small bit of sponge is good for this purpose. Apply the chalk until the paper is all of one colour, then, with a piece of clean old muslin, rub the greater part of the colour from the surface. The colour may be renewed occasionally as the marking becomes faint.

TESTING THE GROUND.

Heat one corner of your plate, and rub over it *the ground*, in a thin and even surface. Next apply your dabber, to make a yet more equal distribution of the ground. When cold, mark over it with rather a blunt needle (No. 3). Should the ground be brittle, and crack with the passage of the needle, add to it more bees-wax; should it drag with the needle, more asphaltum: the ground will easily melt again. When a ball is made to your satisfaction, it will last a long time. The weather has considerable effect on the mixture, but the quality of the ingredients more, so that it is advisable to get the ground as perfect as you can, while you have the melting pot in use.

HEATING THE PLATE FOR GROUND.

You must have a small hand vice with a haft of wood to resist the passage of heat to the hand. If your plate is stained or discoloured, the mark must be removed with the oil rubber, with a little rotten stone and oil, polished off with a bit of old muslin powdered with whitening. Be careful that no dust remains on the plate. Screw the vice on the long side of your copper-plate with a slight hold, covering the part grasped by the jaws of the vice with a small piece of paper, to prevent injury to the surface.

Heating may be performed by burning paper under the back of the plate; but a stove or clear fire is much the preferable mode. Be careful not to overheat your plate. If the surface becomes discoloured, the plate is over hot: as a test, turn it over and spit on the back; if the moisture jumps off, the plate is sufficiently hot: should it hiss and remain on the plate, more heat must be obtained.

A piece of sail cloth, rather larger than the plate, should be warmed by laying it before the fire during the heating process; place it on the table, and lay

upon it the plate, retaining the vice. Now pass your ball of ground over it backwards and forwards until the plate is covered, spreading the ground *as evenly and thinly as possible*. Then use your dabber, with a quick action, pressing it down and plucking it up. If the ground does not distribute itself easily, burn paper under it, as before, until it shines all over, being cautious that the ashes of the paper do not settle on the surface; dab on again, decreasing the pressure, but not the speed of action, until the surface is all over alike. (See plate 1.)

SMOKING THE PLATE.

Have your taper ready, and a single taper or candle to take the light from; the surface of your plate being perfectly covered, it may be as well to renew the heat in your plate by a paper burnt under the back until the surface shines, taking the same precautions as before.

Hold the plate up in your left hand, with the face downward; light your smoking taper, at the same

time, having all the wicks burning, ~~pass~~ it rather quickly round the margin, and by ~~degrees~~ towards the centre, using a fluttering action with the hand (see plate 1); smoke on until the whole surface is of a dark colour, keeping the taper at such a distance from the plate, that the burning cotton may have no chance of touching it, although the flame spreads over it; when the surface is all black alike, and no sooty marks are to be seen on the working part of the plate, the ground is fit for use. Take the plate, face downward, to some convenient place, and pour cold water over the back, holding the plate in a sloping position, the vice up (see plate). This last process produces a stronger and harder surface than could be obtained if the plate were left gradually to cool. Now place the plate face downwards, supported on one side by the screw of the vice (see plate). Clean the smoke from the back, and let it remain until quite cold. (See plate 1).

As the first plate consists of examples of the etching, biting-in with the acid, &c., I shall take advantage of it to exemplify the manual craft of laying the ground, smoking, &c. Some difficulty may be

found in laying the first ground with success; but having managed one well, you may be sure for the future.

TRANSFERRING.

If you have not an etching board, place your copper-plate on a thick piece of brown paper, larger than the plate; make two ribs of the same paper, doubled four or more times, and about an inch wide; place them at each end of your plate on the brown paper, and fasten them with sealing wax: these ribs serve as shoulders for *the rest* to lay on, which will prevent your hand from touching the work.

You may now cut your tracing paper to the size of your plate, having ruled your margin line, if one is required. Place your tracing reversed, that is, the pencil side to the plate. Fix it with bits of soft wax round the border, leaving open the bottom to admit the transferring paper, which introduces the chalk side next to the plate: the upper side of the paper must be kept clean, that you may see the pen-

cil lines on your tracing paper. Next with an H H pencil, *sharp and short in the cut*, go over all the lines of your tracing with rather an upright hand, that you may be able to make strong pressure: the upper side of your tracing paper, not being marked with pencil, will shew whether you have gone over the whole of the lines with the pencil on the upper side; look sideways at your work, and the black lead mark will be perceptible. Before you advance far in your transfer, lift up the bottom of your tracing to ascertain if the lines are of sufficient strength; if not, apply more red chalk to your transfer paper. When you think the transfer is completed, do not take off the whole of your paper, but allow the part affixed by the top spots of wax to remain. You can then lift up the whole of the work, and if any part of it has been neglected, the tracing can again be laid down, and the omission rectified.

ETCHING.

You must begin with needle No. 1, (the fine point,) and go carefully over the outline, not making much impression on the copper, but sufficient to remove the

ground; with the same point go over all the lighter parts, increasing the pressure, so that a slight indentation may be made on the plate.

No. 2 point may now be used to go over the lighter shade with increased weight of hand. No. 2 point will answer for the darker shades, by making the lines nearer together, and increasing the pressure. Inter-line parts that require extra colour with No. 1 point: the etching may be worked at for a considerable time by interlining and dotting.

Should you by accident or mistake make any marks you wish to expunge, dip a pointed camel hair pencil into the turpentine bottle, and with its point work up some of the ground on the margin of the plate, and therewith stop out the objectionable marks. When set it will resist the aqua-fortis.

BORDERING THE PLATE.

In cold weather the wax will be too hard to be rolled out with the hand, it must then be placed in moderately warm water until it becomes pliable; then

pull and roll it out to about the thickness of a small walking stick ; slightly grease the point of the thumb and two fore fingers with deer or mutton fat, press the roll of wax flat, as you place it on the border of your plate, with the edge to the varnish, taking great care that the bordering wax does not go off the varnish. At what you intend to be the darkest corner of your plate, pinch out the wax broader, that the height of the wall may increase to that corner where the spout is to be formed with the wax, to prevent spilling the aqua-fortis in pouring it off. See plate 1.

BITING-IN.

Lay your plate flat on a piece of sail cloth, larger than the plate, as a protection from any splashings that may be made. Place the spout of your plate in front for the convenience of pouring off. One of your jugs being filled with water, pour it over the plate to prove if there is any leakage in your border ; should you find any, pour off the water ; let the plate dry, particularly in the defective part ; then press down the outer edge of the wax with a piece of stick. See plate 1.

Lay by the side of your plate two or three wedges; (small pieces of fire wood.) to be used for tilting the plate, should the acid not lay even.

It would be worse than useless to prescribe rules for the proportions of water to be used to the nitric acid, as that will entirely depend on the strength of the acid purchased.

Having proved that your border is sound, pour off the water; then cover the surface of the plate with the aqua-fortis from No. 2 bottle. If, in the course of half a minute, the etching on your plate should assume a light grey coating, the mixture will do; but if it should throw up bubbles, it is over strong, and more water must be added; but not *on the plate*. The mixture must be placed in the jug, then in the bottle, and afterwards returned to the plate. Should the lines on the plate remain as bright copper after the acid has been on half a minute, it is not strong enough, and some aqua-fortis out of bottle No. 3 must be added.

Having mixed your aqua-fortis so that the lines do not produce foam, but continue a grey frosty appear-

ance, the process is going on well. The power of biting-in correctly, must depend on the experience you have of your acid.

With a soft camel hair pencil lightly remove the frosty appearance, taking care that the quill does not touch the ground.

Should any part of the ground be breaking up, that is, the lines becoming united, pour off your acid carefully into the jug. Lay the plate again on the flat, and cover it with water from the other jug, moving it gently with the camel hair pencil, which should be placed in the water jug when taken from the acid, or it will soon become useless.

The wash water from the plate must be thrown away. The first biting now is supposed to be completed, therefore set the plate up end ways to dry.

SECOND BITING.

When the plate is perfectly dry, take off with your scraper a spot of ground in the lighter part, to ascertain if the acid has made sufficient indentation. If it

has, work up your stopping out varnish with a camel hair pencil, and with it cover all the parts you intend to remain light; you must elevate your *rest*, so that you do not press the border wax.

When the stopping out varnish is dry, which may be ascertained by placing your finger on it, and finding that it does not stick, put on the same aqua-fortis (bottle No. 2,) and let it remain until you observe the ground giving way; then pour off the acid, and wash well as before. Put the plate to drain; wash your camel hair pencil; and throw away all the wash water.

Should it be required, more biting may be performed, and the process is the same.

CLEANING OFF.

Now comes the least agreeable part of the process. Great care must be taken that the plate is perfectly dry; if it be not, it may be placed before the fire, but not close enough to melt the wax. Having carefully wiped the sail cloth, lay the plate a little more than half way upon it, but so that the balance remains to

the table. Apply a lighted taper, or a folded paper match, progressively under the wax; pull up the wax as the warmth proceeds; you will find that the slightest warmth answers the purpose. By removing the wax with a knife, you are liable to injure the margin, an evil which gives much trouble to remedy. This being the most unpleasant process of engraving, it may be as well to use old gloves: if any of the wax should adhere to the plate, to remove it use a bit of deal fire wood cut in the shape of a chisel. Now fix your vice on the same end, and place as you did when laying on the ground. Rub the plate over with a bit of rush candle, using the side (*taking care to cover every part*); have some old soft rags ready; hold the plate up by the vice; heat the back with burning paper as before, until the ground varnish and tallow are melted. Rub off with a soft rag. Should any smut remain, apply a little turpentine; withdraw the vice and wash the spot with turpentine. Rub the plate front, back, and sides, with the rag.

Dab the plate with your bag of rotten stone; pour on it a little sweet oil; and with your oil rubber polish

the plate with up and down strokes, using considerable pressure: wipe the plate quite clean, and polish off with fine whiting.

Should you have succeeded in biting-in well, the plate is fit for the printer.

DRY POINT.

Should your work have so far succeeded as to require but little improvement, the dry point may next be used. For this purpose the needle No. 3, well pointed (as indenture must be made by pressure of the hand), may be employed. For interlining the parts which are too weak, and uniting lines neglected in the etching, the dry point will be sufficient; but as the pressure will leave a projection or bur on the plate, it must be carefully removed by the sharp scraper: should your plate require more than the dry point can accomplish, recourse must be had to re-biting.

RE-BITING.

Heat your plate as before, but make one corner (*the one with the least work in it*) hotter than the other part.

Rub your ground on the hot corner, and with the dabber take the ground therefrom, and dab quickly over the other part, until the whole surface is covered. Prior to laying the ground the plate should be polished with whiting, using a piece of old muslin folded in the shape of a dabber, which will fill the etched lines, and prevent the new laid ground from entering.

All the parts but those wanting more colour must be stopped out as before ; again the border wax must be used. Next follow with acid the same process.

RE-ETCHING.

This is the most certain method of finishing the plate. The ground must be laid as in the first instance, but using a greater body, and with the dabber rubbing it well into the lines, taking care that no whiting remains in the etching marks); for this process, the plate

should be merely washed with turpentine; a slight extra warmth and good dabbing will render the ground acid proof. The smoking is here dispensed with.

Set up your shade, and work at the plate, as in the first instance. Now use No. 3 point (sharp,) and interline the parts you wish darker and where you want greater strength, crossing the lines, not in direct angles, but lozenge ways. See plate 2.

The plate, cleaned off as before directed, receiving a light oil rubbing with a little rotten stone, and washed off with turpentine, may now be sent to the printer's and a proof obtained.

By repeating the re-etching, your plate may be worked up to the colour of a line engraving.

In some of the darker parts, a graver or lozenge tool may be used; but as it is rather dangerous in the hands of the uninitiated, perhaps it may be best to do without it, as it is apt to slip and make deep lines, where none are wanted. Re-biting will produce any extra colour that may be wanted with little more trouble, and certainly with less danger.

GENERAL INSTRUCTIONS.

The following directions may be rather prolix, but will relieve beginners from much trouble, and enable them to avoid many accidents to which engravers are liable.

1st. When using the acid, slightly grease that part of the hand likely to come in contact with it, as a preventive to its making stains, which are not easily eradicated.

2nd. When your border wax has done its duty, have it well washed in cold water; then warmed before the fire; pulled out and pressed together again, as the more frequently that is done, the more flexible the wax will be for future use.

3rd. As your aqua-fortis will become reduced in strength by exposure to the air, it becomes necessary to add a portion of No. 3 bottle to that of No. 2; and a small quantity of No. 1 bottle to No. 3. No. 1 bottle being the *undilute acid*.

4th. When making a point to your etching needle, work the point round, as, should there be any flat

side to the point, it will bite the copper, and prevent the freedom of hand required to give spirit to the etching.

5th. With your burnisher you may soften down any part of your etching that appears harsh or crude, by gently passing it over the parts to be reduced in colour.

6th. Having your shade before you, which must be between you and the light, you will be enabled to see the marks of the burnisher: fine charcoal and oil will remove them, and the oil rubber will clear away the charcoal marks.

The charcoal can be obtained at any copper-smiths or plate-printers.

7th. If your burnisher is good at first, it never requires alteration. The scraper must be occasionally sharpened.

PART II.

ENGRAVING IN SOFT GROUND.

THIS is beyond doubt the simplest in process, and therefore the easiest to learn and practise, of all the popular forms of light Engraving.

Until within a few years the Art was largely cultivated ;—indeed, when, in this country, public attention was happily awakened to the value of Drawing as an element of a liberal education, and it began to be considered an indispensable accomplishment, this was the form of Engraving to which those Masters had recourse, who gave Society the benefit of their talent by the publication of Drawing Books, and detached studies for the pencil. The sound and admirable works of David Cox and Prout, (not to mention others) brought out in this manner, and for this purpose, attest the applicability of this method of Engraving to the object they had in view. But the invention of lithography, (which it cannot be denied was an improvement over Engraving in Soft Ground,) was

gradually preferred, and now has well nigh superseded the older system.

Nevertheless, the art of lithography is more difficult, and infinitely more disagreeable in practice, than that of Engraving in Soft Ground. In the former the use of greasy chalks, and the working upon an icy, cold, and clammy stone, contrasts unfavourably in point of comfort and convenience, with the neat cedar pencil of black lead, and smooth drawing paper,—which are the materials employed in the latter.

Any one who would see the perfection to which the art of Engraving in Soft Ground has been carried, and may desire a practical insight into the process, can be gratified at the publishers, who have at command a profusion of specimens by the ablest masters, (affording the benefit of the first draught and the finish), in a variety of interesting studies, comprising landscape, groups of horses and cattle, figure groups, and marine views.

In this art almost everything requisite for success depends upon the handling of the pencil. Considerable facility in its use is a first essential; assured of this,

the student will soon become a master. The chief directions necessary, as respects the making of the drawing, are to use a fine point and delicate touch for distances, bearing in mind that the relative faintness of distances is produced here chiefly by the fineness of the lines; the foregrounds will require even more sharpness and strength of touch than you give to an ordinary pencil drawing.

Some little difficulty will perhaps be experienced at first in mixing the ground, (the best course would be to obtain it ready made at "the publishers;") but this once overcome, the remainder of the process is easy, certain, and pleasing.

SOFT GROUND.

Take half a ball of *hard ground* (mixed as described under the head etching ground); to that add a piece of deer fat of like size—or mutton suet will answer the purpose. Melt them well together, observing that the mixture must be thoroughly incorporated; then pour into cold water, and use it as before directed.

LAYING THE GROUND.

The process is exactly the same as in laying the etching ground, with this difference, that the plate does not require so great a heat.

Smoke the plate the same as in laying etching ground. The ground must be spread as thinly as it possibly can, to cover the plate and bear smoking. The surface of the plate must be alike all over, and quite bright or shining. If any part but the edges appear sooty, it must be cleared off, and the plate polished, as described for etching, and laid again. You may by chance make a good ground at the first melting, but that can scarcely be expected.

It may be as well to test the quality of your mixture before you lay a whole ground. To this end, heat a small portion of your plate; lay some of the ground; smoke it; and let it get quite cold. Obtain some of the finest tissue paper,—not fine from thinness, but from its even texture. Place a piece of the paper on the patch of ground laid, and with a fine pointed H pencil make a slight sketch;—a bit of foliage for instance; the paper should slightly stick to the plate: when

carefully raised by the two bottom corners, the back of it should clearly shew every line made on its surface, only darker.

Should the sketch on the copper have a grainy appearance,—that is, look as if it was dotted all over, the mixture of ground will do. Should the ground adhere to the paper, like marks with pen and ink, the ground must be melted with an addition of *hard ground*; and if even the most tender marks of the pencil do not pull the ground from the plate, the ground must be re-melted with more deer fat; and so with one or the other, as the ground may require, until it is fit for work.

As the season has great effect on this ground, the one that will answer for summer will not do for winter, so it may be as well to make or procure two or three sorts of mixtures, and number them according to their several degrees of hardness.

Having succeeded in mixing your ground, take a piece of tissue paper twice the size of your plate. Place the plate in the centre, and with black lead pencil draw a line all round it. Make the same mark on

the other side. Then lay the ground as before described. When cold, wipe the back and edges before you take off the hand-vice. This ground being very tender, care must be taken not to touch the face of the plate.

Upon the square marked on the paper your drawing is to be made. If you intend to copy the subject, you must go through the same process as in transferring for the hard ground etching; only, instead of transferring the red lines on the plate, they must be made within the square marked on the paper. Take care that your tracing is reversed.

If you intend making your drawing on the plate without copy, you must lightly make your design on the square marked with fine pointed red chalk. Should the subject be figures, everything must be drawn, as it were, left handed, or reversed.

Fold a clean silk handkerchief in four, lay it flat and smooth on the table, place on it the paper with the chalk sketch downwards. Now, with great tenderness, lay the plate face down, exactly on the square mark of the paper : fold over the back the overplus paper, and

fix the sides with four thin spots of sealing wax near the corners: be sure you do not move the plate on the silk. Take your plate carefully up, and place it for work. Use a rest as in etching; and a hard pencil, HH, on the places you wish to be dark.

There is one drawback to the pleasure of soft ground engraving; you must finish what you begin the same day: the mechanical part of the work may be delayed. Your drawing finished, pull up your paper by the two bottom corners.

Varnish the border down the same as in etching. The acid used must be much stronger; the border wax higher and broader in the spout, as you may perhaps have to pour off suddenly.

BITING-IN.

In biting-in, the signal to pour off your acid is, when you perceive the ground breaking up,—that is, coming up in patches.

During the biting-in, the soft camel hair pencil may

be used, but very tenderly. Wash well off with cold water, and place it to dry. For cleaning, see Etching (*supra*).

Should the plate require more finishing, have recourse to the hard ground without smoking. See Re-etching (*supra*.)

PART III.

AQUA-TINTA ENGRAVING.

In this we have another variety of entertaining engraving; one, moreover, which, unlike the last, is still much practised by professional engravers. It forms the groundwork of many of the best modern prints, and is generally resorted to where the object is to produce a plate the impressions from which are to be coloured. It will at once be recognized by its similarity to an Indian Ink or Sepia Drawing; for in working the plate at press, black and brown inks are used indifferently, as the artist or publisher may direct. Resin forms the ground in this method of engraving.

Without further remark, I proceed to a description of the materials, and the mode of employing them.

AQUA-TINT GROUND.

Break some of the best white resin into pieces, sufficiently small to go into the mouth of the bottle used. Fill the bottle up, or nearly so, with spirits of wine. This must be occasionally shaken, until the resin is dissolved. The bottles must have corks, not glass stoppers. Have two other bottles ready: mark the bottles 1, 2, 3. No. 1 is the bottle in which the resin is placed. Pour from the mixture No. 1 into No. 2 one-third; fill this bottle nearly with spirits of wine. Pour into No. 3 bottle, rather less of the mixture from No. 1, and nearly fill it with spirits of wine. These bottles must be occasionally shaken, and their contents allowed to settle well, before use. The contents of the three bottles must be so mixed, that they are one under the other in strength, as the size of the grain to be laid on the plate depends on the quantity of resin each mixture contains. The more of resin the larger the grain.

The spirit must be entirely free from water.

TO TEST THE SPIRIT.

Place a small quantity of gunpowder in a silver spoon; pour over it some of the spirit; light the spirit, and let it burn down to the powder. If the powder takes fire and explodes the spirit is good, and fit for use. If it should remain in the bottom of the spoon black and wet, the spirit has been adulterated with water, and is not fit for the purpose.

TRIAL OF AQUATINTA GROUND.

Have a tin trough about two inches wide and rather longer than your plate, with a convenient spout at one end; the trough is to act as a receiver of the spirit when poured over the plate; the spout to return it to the bottle.

LAYING THE GROUND.

Polish the plate well, as before directed. Place it on a slight slope, the tin trough under the lower edge to receive the spare mixture. As a trial of your

ground, pour the liquid from each bottle, and make a small patch in different places at the bottom of your plate. When the liquid has run off to your tin trough, lay the plate flat; and with a piece of rag wipe the lower edge. Take a magnifying glass and look at the grains deposited on the copper.

Having poured the spirit from the trough to bottle No. 1, make choice of the grain most likely to suit your work, if indeed either of the three should; if not, you must mix the large grain and the small together until it does, letting the mixture settle well before it is used. When you have made one bottle of ground to suit your purpose, make a *memorandum* of the circumstance upon the bottle.

Having removed your trial spots, polish the plate well, and place it as directed for trial, with the side you intend for the fore ground next to the tin trough: pour the mixture along the top of the plate, from one end to the other, until the whole of the surface is covered. As soon as the spirit has run into the tin, lay the plate flat: the sooner it is laid flat the rounder will be the setting of the grain: the longer the plate re-

mains on the slope, the more elongated the deposit of resin will become, which, for some sort of work, will answer better than round—such as broken rock, waterfalls, &c.

In most cases it is advisable to make a very fine etching of the subject intended to be placed on the plate, prior to laying the aqua-tinta ground: in the end it will save time. The etching must be very light, otherwise the aqua-tinta ground will hang round the lines, and form a ray of light. Should the etching be strong, it will require being filled up with wax, and polished off before laying the ground. Engravers send the plate to the printer's, and have it filled up with ink, which is much the best method, where it can be resorted to. If obliged to use wax, the plate must be heated rather above what is required for the etching ground, the surface wiped off, and polished with the soft part of the hand slightly rubbed with whiting.

Having laid the ground to your satisfaction, the next proceeding is stopping out the lights.

STOPPING OUT THE LIGHTS.

Place on the left side a small looking glass in a stooping forward position; lay before it the drawing intended to be worked from, with the base or foreground towards the bottom of the glass; you will then see the subject reversed in the glass, which will enable you to copy with greater freedom.

Go over the margin as directed under the head etching; for* this a camel hair pencil, and the same pot of varnish, with a little more lamp black added, and well worked together, should be used. Stop out all the white lights you observe in the drawing. By the time you have done this, the varnish on the margin will be dry or set: if not, the plate must remain until it is.

Then go over the margin again with the same varnish, and let that set hard.

Now place up your border wax, as before directed, making the spout rather larger, that you may be enabled to pour off the acid quickly, if necessary.

Use the same aqua-fortis as for etching, but the strength somewhat increased, as it will have to remain on the plate a much shorter time.

Lay your plate an inch or so over the front of the table, with the piece of sail cloth underneath, having small wedges of wood ready to be used should the acid not float evenly.

Put on the acid rather quickly; running it from the bottle to the jug, then on the plate; the other jug having been filled with cold water, should be kept ready for washing off. When the acid has entirely covered the plate, the surface should immediately assume a frosty appearance, but not come up in bladders. Little more than a minute may be enough for the acid to remain on the plate: pour it into the jug as quickly as you can without spilling it: immediately wash off with cold water; have a receiver for the wash water, as it must be thrown away.

Wait until the surface of the plate is dry:—if in a hurry blow it dry with bellows. When you adjust your plate for work, should any spots of moisture remain on the surface, carefully take them up with blotting paper.

Now, with the same varnish, stop out all the second

lights. To prevent injury to your border, place two blocks or old books under the ends of your rest.

When the second stopping out is set, put the plate through the same process with the same acid.

Again dry the plate, and stop out the third light, parts ; when set, apply the acid, but let it remain on rather longer ; wash, &c. as before directed.

You will now have all the flat tints, and only require the very dark ones. With your magnifying glass ascertain if the spots of resin remain on the plate ; if so, it will bear biting again.

Should the ground remain sound enough to stand another application of the nitre, you must prepare a mixture called touching stuff.

TOUCHING STUFF,

Burn a good sized cork to ashes ; and take a piece of whiting about the size of a filbert ; mix them together with treacle ; then add as much ivory black as will make the mixture a dark colour, by the addition of a small quantity of sheeps or ox-gall ; it works almost

as free as the varnish. Make the composition to a lump. A small quantity to be used with water when required.

Again lay the plate for work. Paint over all the parts that are required to be very dark, such as projecting foliage, and all sharp shadows, with the touching stuff;—I say paint, for you must load all the touches with as much of the mixture as can be placed on them.

When the touching stuff is dry, mix some thin turpentine varnish, slightly coloured with lamp black, and with a larger brush go over the whole of the plate.

When this last varnish is set, pour on some very weak acid and water;—the former washings of the plate will do : with the soft camel hair pencil used for the acid, work up the touching stuff until the whole comes off; then wash the plate clean with cold water, and again apply the acid.

For this last biting the acid may remain on the plate as long as the ground will stand. This may be ascertained by clearing your plate with the camel hair pencil, and using the magnifying glass.

The plate must now be cleaned. Release your border wax, as before described.

On this tint the oil rubber should be very carefully used.

The plate being quite clean, place it under the shade. You will find your tints or bitings rather sharper against each other than you wish.

The burnisher is to do away with this by rubbing with pressure the parts to be reduced in colour : the parts to be burnished, should be slightly touched with the oil rubber. Aqua-tint engraving requires some skill in the use of the burnisher, which can only be acquired by practice.

The scraper will be found very useful for bringing out sharp lights and modulating the darker parts.

Should you have failed in making the first ground tell to your satisfaction, the plate must be polished, and another ground laid. The second ground must be larger than the first, that is, contain more resin.

The bordering, biting, and stopping out are as before. The plate should be sent for *proof* before the second ground is laid.

When you have the proof you will be able to ascertain where you require increase and where reduction of colour : the burnisher must reduce, the increase can only be had by laying another ground.

GROUND TO ETCH ON.

Mix a small quantity of turpentine varnish with turpentine very slightly coloured with black, but only sufficiently so to render the lines made by the needle perceptible. With this thin varnish and a good sized camel hair brush, go over the plate longways ; when that is set, repeat the coating crossways ; let it set, and lay it by for a night, if convenient.

The etching finished ; border and bite as before directed, but with stronger acid.

INCIDENTAL INSTRUCTIONS.

A few hints or cautions, apparently on trifles, may be found useful, and enable the beginner to avoid many troublesome obstacles which, neglected, prevent engraving becoming an entertaining amusement.

Great care must be taken, while laying the ground, that there is not much dust floating in the air; for should the slightest particle of fluck lodge on the plate whilst wet, it will cause, what the engravers call, "an accident." Wherever the speck falls, the resin will corrode round it, and consequently form a white spot on the ground where the acid has been applied. These "accidents" are of little consequence, unless they should happen on the sky. To do away with such light places, the chalk tool or dotter must be used, which is simply a bent graver.

From pouring your ground-mixture backwards and

forwards, it is likely to become foul : it should then be passed through a double piece of clean muslin, and put away in a bottle to settle.

The burnisher acts as principal in forming a good sky and back ground. As the action of the acid will leave all the tints with a sharp edge, they must be softened down with the burnisher. Every fresh aquatinta ground laid, should be increased in the size of the grain, or the ground will become murky.

To enrich and darken the foreground or foliage, etching over the parts with the etching-ground above described, is much the easiest method.

PART IV.

RESIN-GROUND ENGRAVING.

This style of engraving is well adapted to ornamental work, as great depth of colour can be obtained. The process is extremely simple.

The best white resin should be reduced to powder by pestle and mortar, then placed in a fine doubled

flannel, and tied up in a bag: the plate must be heated as in laying etching ground, and the bag of resin then powdered on the surface. The best plan is to lay the plate on a table, so that you may use both hands: with the bag of resin pendant in the right hand, strike it against the left (the bag must be held some distance from the plate,) which will force the powdered resin to escape from the flannel bag, and falling on the hot plate, will there fix itself in small spots, something similar to the aqua-tint deposit, but much more enduring.

The stopping out process is exactly the same as in the aqua-tint.

By repeating the process with the flannel bag, a positive black ground may be procured, as dark and more enduring than a mezzotinto ground, which may be scraped on much in the same way.

CONCLUSION.

I have now given, as succinctly and explicitly as I could, such instructions as to me seemed necessary for prosecuting with effect and pleasure the fashionable and agreeable Art of Etching, together with those of Engraving in Soft Ground, Aqua-Tinta, and Resin-Ground Engraving. In cultivating these Arts, as indeed in the pursuit of all others, excellence must not be hoped for without experience. Yet the student must not be discouraged by occasional failures, but persevere, and each attempt will be an improvement, in some particulars, upon the foregoing, until the pleasing prize—"success"—is achieved; and I am not without a confident hope that I shall more than once have the silent thanks of those who, under the directions here given, cultivate these Arts of Engraving, for assisting them to accomplishments, which

at once command admiration, and furnish the most agreeable of methods whereby to occupy time.

As, however, in Arts, unavoidably of some complication, like these, short comings are almost inevitable : wheresoever they are found in the above instructions, or my meaning should be deemed obscure, I shall have pleasure in giving the required elucidation, if questions be addressed to, or personal application made at, the publishers, Messrs. FULLERS', Gallery of Fine Arts, Rathbone Place. Commending the student at once to enter upon the practice of one, or other, or all, of the pleasing and useful Arts I have here treated, and wishing success, I take my leave.

REFERENCE TO PLATES.

PLATE I.

Represents the Apparatus, and the Hand-craft, to bring it into action;—such as Heating the Plate, Laying the Ground, Smoking the Ground, Bordering the Margin, Biting-in, the Etching, Taking off the Border, and Polishing the Plate.

PLATE I. IS BITTEN IN WITH STRONG NITRE, consequently it is rough and dark. The little scraps of foliage round the subjects are merely to shew the handling of the etching point.

PLATE II. ON WHICH WEAK NITRE IS USED, is much finer in the lines, and can be re-worked on, so as to increase the colour, either by re-biting or re-etching on a fresh ground, without smoke.

This part of the art is the most entertaining, and can be carried on to the extent of high finishing. The subjects chosen are slight scraps, which may serve the amateur to begin with.

It is advisable to etch small subjects at first, so that the method of biting-in, and a knowledge of the action required from your nitre may be attained; for any rules laid down can give but little assistance.

The whole craft may be obtained by working on two or three small card plates.

S. & J. FULLERS'
FINE ART SUBSCRIPTION GALLERY,
FOR THE
LOAN OF WORKS OF ART,
34 and 35, RATHBONE PLACE,
OXFORD STREET, LONDON.

It is a circumstance indicative of the advanced intelligence of our times, that the cultivation of the exalting and delightful studies of Drawing and Painting is at present more general than at any antecedent period of our history. Nor has this taste by any means culminated: on the contrary, it is of daily increasing growth; and there are few, holding pretensions to a superior education, who have not given a greater or lesser amount of attention to these humanising and intellectual pursuits. In future, it may confidently be presumed, there will be fewer still who neglect studies which have become indispensable to an elegant and finished education. The improved judgment of the public in Art-Instruction will be at once recognised by those who look back a dozen years to the spurious and false methods then in fashion, and which will be remembered under the names of "Oriental Tinting," "Persian Painting," and the like absurdities. But, though a large advance has been made in this parti-

cular, there remain wants to be supplied and obstacles to be surmounted, which it is almost wonderful had not earlier been considered and provided for. Chief among the evils of the present system of Art-Education is the cramped and slavish manner invariably effectuated by the sole study of one particular Master. Another grievous defect has been the difficulty (amounting usually to impossibility) which has beset the Student in obtaining the works of the best Masters for study and imitation. To obviate this evil and remedy this defect, the Messrs. FULLER have conceived the plan of a Circulating Gallery for the loan of Works of Art, which shall afford examples for every variety of study, and of the *highest class of Excellence*. The value of such a scheme, it is conceived, will at once be recognised; and, as the Capital required for the establishment and working of the Gallery is necessarily immense, it is hoped that the boldness of this endeavour to facilitate the study and promote the interest of the Arts, will be approved of by the public, and its services rewarded by a free recourse to the advantages it offers. A sufficient guarantee of the high character of the subjects collected for circulation among the Subscribers will be found in the names of the following Contributors,—among whom will be recognised the most distinguished Masters of the day :—C. Bentley, George Cattermole, David Cox, Copley Fielding, W. Hunt, John F. Lewis, Samuel Prout, F. Taylor, W. Callow, T. M. Richardson, T. W. Topham, J. Absolon, Louis Haghe, Henry Bright, J. D. Harding, T. S. Cooper, A.R.A., H. Jutsum, G. Barrett, Pyne, Allen, &c., &c.

The Collection has been made with much consideration as regards the wants of the public, and extreme care has been taken to provide good studies for circulation, and none other. It contains progressive lessons in pencil, sepia, Indian-ink, neutral-

tint, and water-colours; with approved works on Light and Shade,—technically termed “Effect,” and on the science of Perspective, which is now simplified so as to offer no real impediment to the cultivation of the Arts. Every department of Art has contributed examples to the Collection. Landscape, the Human Figure (in parts, entire, and in groups), Animals, Flowers, Fruit, and Still-Life, Architecture, and Scroll-Work for decoration, &c., &c., severally afford a large variety of studies for the Subscriber.

The terms (which may be had on application,) have been so arranged as to suit the convenience of all classes. Fresh talent will from time to time be introduced to the Gallery; and should the undertaking succeed, as it is confidently hoped it will, large purchases shall be made of Oil-Paintings, to perfect the scheme which the Proprietors have in view.

LANDSCAPE.

Pencil Landscapes, in interesting Fragments for beginners, and finished Drawings.

Sepia Studies of Landscape, for Light and Shade, progressive and finished.

The Collection of Water-Colour Drawings in Landscape, Marine, and Coast Scenery, is most extensive, and includes the principal talent of the two Societies of Painters in Water-Colours, in simple and progressive Lessons: the advanced and finished Drawings exemplifying all the effects in nature.

FIGURE.

The numerous folios offer for selection Studies of Rudimental, Finished, Draped, and Nude Figures from the Antique and Modern Schools.

Historical Figures, Poetical Subjects, single and in composition.

Rustic Life, in single and grouped Figures, in Pencil, Sepia, and Colour.

FLOWERS.

The graceful Art of Flower-Painting is deservedly much cultivated at the present time. The Works of the Old Masters afford instances of higher merit in this branch of Art than those of the moderns, who, nevertheless, are daily improving. The Gallery affords Studies of Flowers, single and in group, in endless variety; also the Published Works of the English and French Schools.

ANIMALS.

The examples consist of easy Progressive Studies of Oxen, Cows, Horses, Sheep, Asses, Deer, Goats, Swine, with Rustic Figures, adapted for the young Artist and Amateur; in the whole a great variety of subjects for the illustration of Landscape Scenery, and the Composition of Pictures.

SPORTING SUBJECTS.

Of this Class of Studies, now become very popular in the provinces, a profusion of interesting examples by ALKEN, HERBING, HENDERSON, &c., of Scenes on the Moors,—Deer Stalking, Grouse-Shooting;—in the Field, such as Fox-Hunting, Racing, Steeple-Chasing, and Shooting, have been provided.

ARCHITECTURE.

The selection in this department of art are studies of indivi-

dual and picturesque Buildings, also interior and exterior Views of Churches and Mansions, and general Views of Towns and Cities.

SCROLL ORNAMENTS.

(APPLICABLE TO DESIGN.)

This department will be formed of numerous Publications for Decorative and Ornamental Art, adapted to Architects, Modellers, Chasers, Carvers, and Manufacturers, and those who study Art as a means of emolument, or as being available to practical purposes.

PERSPECTIVE.

Perspective is the art of representing objects as they appear to the eye agreeably to their real forms, dimensions, and distances, by drawing or painting on a flat surface. This art, under the directions of a good book, is best studied by taking any object a room presents, as a chair or table; or making a group of still-life: the best works published on the subject will be found in the collection.



Illustration. Published Nov 1st 1849. By S. & T. Fuller. 34. Parbhoy Place.

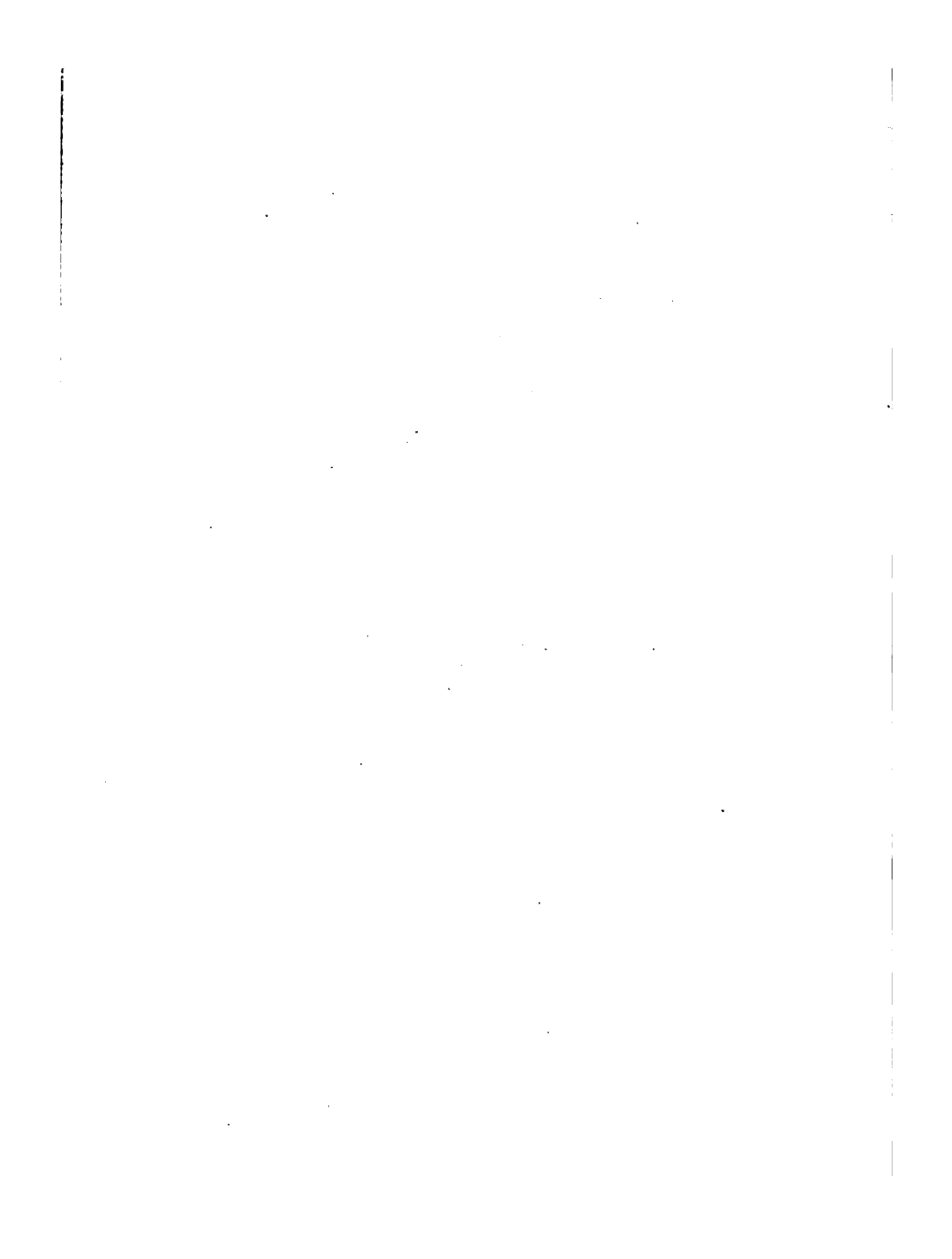




Plate 4.

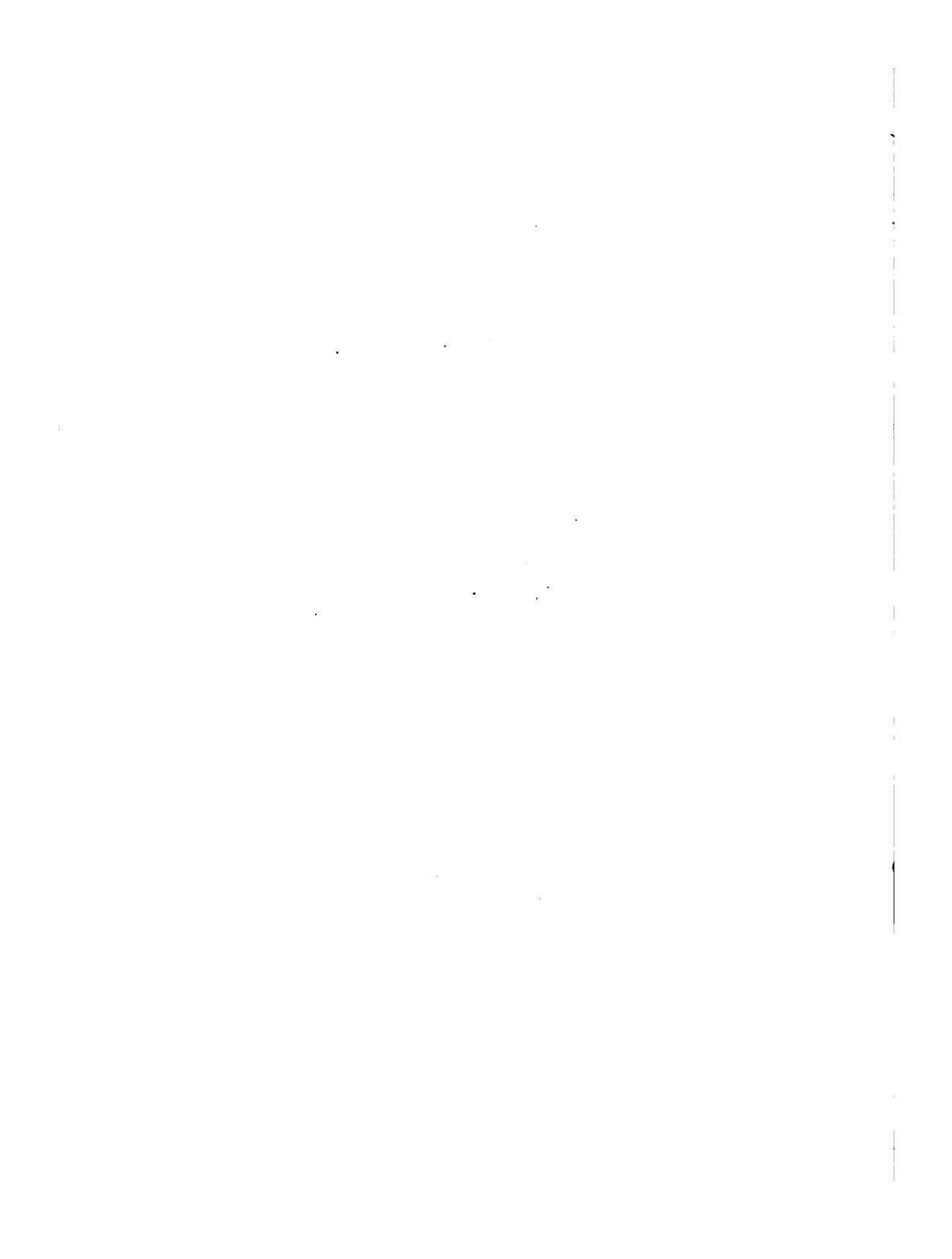
Soft Ground.



Engraved by

THE SPORTSMAN.

by Wm. L. Fuller. 31 Rathbone Place.

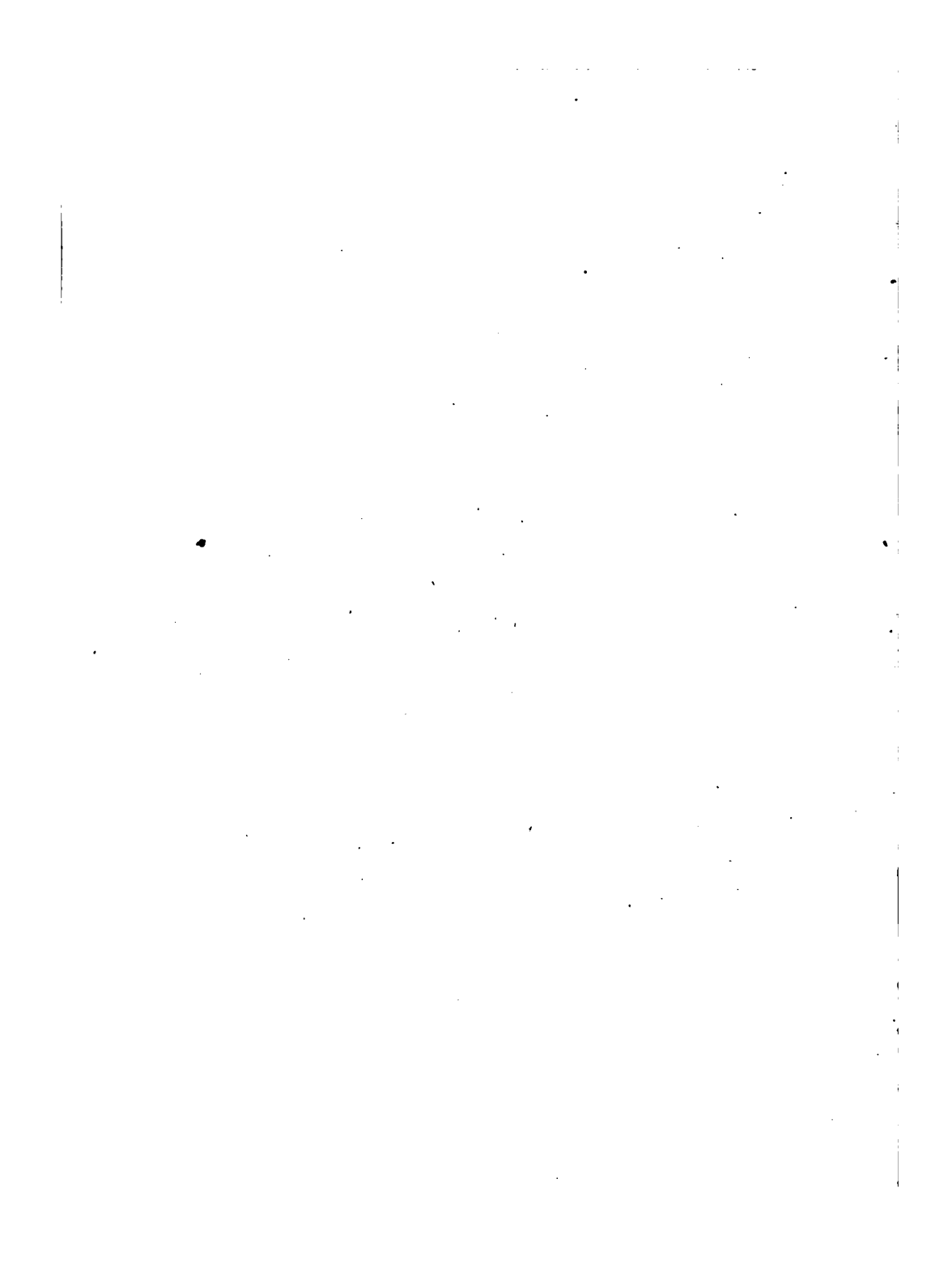


Pl. 2. 8.

Aquaria.



COTTAGE, NEAR BIRMINGHAM.





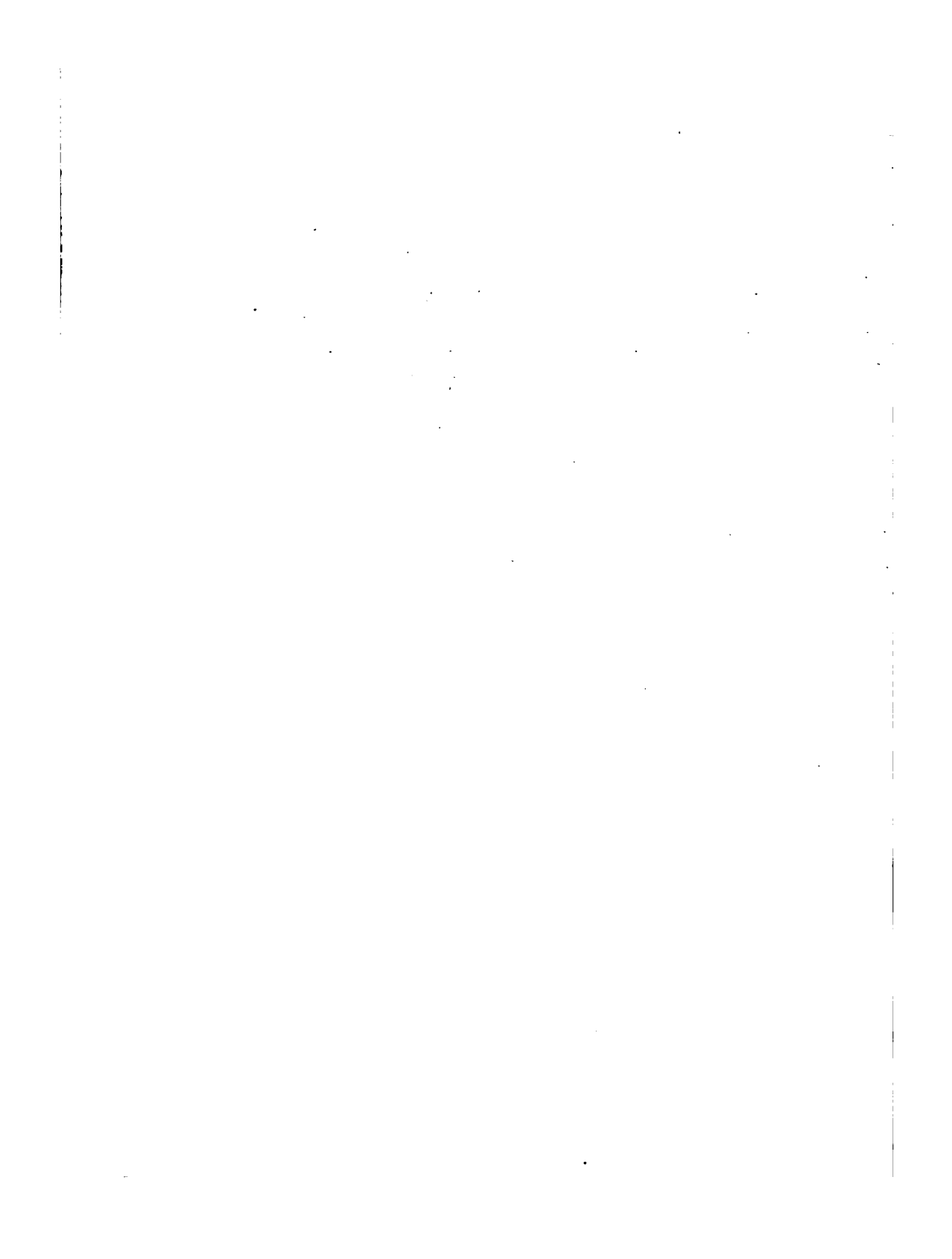
COTTAGE BROMLEY COMMON.

Plate 8.

Aqueduct.



CONWAY CASTLE, N. W.





Agassiz

PART OF KENILWORTH CASTLE.

